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THE SOUTHERN SPEECH BULLETIN

Volume 1

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THE USE OF NARRATIVE IN SPEAKING

By J. T. MARSHMAN

This is sort of a semi-oral interpretation discussion. Narrative is more universally used both by oral interpretation and by the development of original speaking than any other form of literature. The effectiveness of a speech not only depends upon the type of narrative used in developing the speech, but also on the manner in which the narrative is told. Speeches are made concrete through the effective telling of a narrative more than in any other method. Edmund Burke was once asked what he thought of an abstract idea. His answer was, "I hate an abstract idea." It is true that Edmund Burke, in the developing of his own speeches, made them concrete through other devices as well as through the narrative.

Thomas Carlyle, writing on history, and history is narrative, says:

"Our very speech is curiously historical. Most men, you may observe, speak only to narrate; not in imparting what they have thought, which indeed were often a very small matter, but in exhibiting what they have undergone or seen, which is a quite unlimited one, do talkers dilate. Cut us off from narrative, how would the stream of conversation, even among the wisest, languish into detached handfuls, and among the foolish utterly evaporate. Thus, as we do nothing but enact history, we say little but recite it."

But not only is the narrative universal in speech-making, it is also most useful in speech-making and in speech development. First of all, the narrative is used by the speech-maker to attract the attention of his audience, and, be it remembered, it is not merely the nature of the narrative that attracts the attention, but many times it is the manner in which the narrative is told. The finest narrative can become ineffective by the manner in which it is recited.

I once read the story of a young fellow who went up into the Northwest for a summer's fishing. He was rich, and so he got up the most stunning fishing rig that had ever gone into those woods. Such a fishing suit, the natives had never seen. He had different rods and a different sort of line for every kind of fish. He had hand-nets and gaffs and baskets galore. Ordinary people stood around with eyes wide open and mouths agape. There was a good deal of interest about

the sportsman's hotel when the young nabob set off for his first day's fishing with two guides. And there was a good deal of amusement when he came back empty-handed at night. When he was asked what was the trouble, and if he saw no fish, he replied: "Oh, yes! I saw a great many fish, and some large ones, but the difficulty really seemed to be that I failed to attract the attention of the fish."

Audiences are just like these fish. Audiences are made up of big and little. There are plenty of them and the variety ranges from the wily wise old trout to the lazy sluggish old sucker. If you would interest; if you would instruct; if you would inspire or divert an audience, you must first of all attract its attention. Attention will not be attracted by a naked hook; the hook must be baited. Whatever other bait you may have in your equipment, if you would attract the attention of all varieties in your audience, you must have narrative and know how to use it.

Every group is more or less inert. The inertia of a group is greater than the inertia in the single individual, but once the inertia of the group is overcome, there is no limit to which the waves of attention in that group will not rise. The first step in overcoming inertia in an audience is to gain attention. "Attention," said Dr. Emerson E. White, "is the energizer and quickener of all mental faculties." But not only must we be equipped with the narrative itself in all its forms, anecdote, fable, parable, sketch, legend, tale, etc., in order to attract attention of an audience, we must also have skill to use this oldest and most popular of all the arts. I call the use of narrative an art, for art it is. It is an art, for some people do it much better than others, and many people have improved in it by practice. The same events seem dull and tedious, or lively and interesting, according to the way in which they are told. And this familiar fact shows not only that one way is better than another, but also that the first object of a narrative is to attract attention that it may become interesting. Whatever else a good narrative in a speech is, or may be, it must attract attention and hold interest. To learn the art or skill of narrative in speech-making, then, is first and foremost to learn how to tell events in such a way as to make people glad to hear, eager to hear more, and satisfied at the end, paradoxical as that may seem. Why should I tell a story at all in a speech? Why should you listen to me? Only because I, feeling in a certain events a peculiar interest and fitness, can awaken and sustain in you the same interest.

Sometimes arousing attention in an inert audience by narrative may well come right in the introduction, although we must not suppose that

narration is the only method of attracting attention either at the very beginning of a speech or at points in the progress of the speech where interest seems to be waning. Whatever method, narrative or what-not, is used in the introduction, the introduction of a speech should in a majority of cases be a rifle-shot at the theme. We are not using narrative for the sake of narrating. In speech-making, narrative must not be an end in itself but must be of such nature that later on in the speech it will not divert attention from speaker or speech. Suppose a speaker is speaking on the subject of "Practical Idealism." He might well begin with such a parable as the following:

"Four men stood before God at the end of The First Week, watching Him whirl His little globe. The first man said to Him, "Tell me how you did it." The second man said, "What is it for?" The third man said, "Let me have it." The fourth man said nothing, and fell down and worshipped. Having worshipped, he rose to his feet and made a world himself. These four men have been known in history as the Scientist, the Philosopher, the Man of Affairs, and the Practical Idealist." Here we shoot straight at the theme and at the same time we gain attention, because the story appeals at once to the imagination.

Closely allied to the use of narrative in attracting attention is another use of the narrative. The narrative is used to sustain the interest of the audience in the subject and in the speaker. I suppose that some would say that interest as an activity precedes attention as an activity. Perhaps there are situations and conditions under which this sequence would be true. I shall not enter into a discussion here as to whether interest or attention precedes. The waves of attention if aroused and driven by the current of concreteness, will rise up into the white-caps of interest. Among these currents of concreteness none are more important than the current of narration. Have you stood sometime on the shore of a lake or sea? If you have, you have looked out over the placid surface of the water. If you stood sufficiently long, you may have noticed little ripples rising at first on the surface of the water, then the waves rising larger and larger until they leaped over each other into great white-caps. The force that produced this effect was unseen and difficult to understand. Whence it comes and where it goes, who knows? The effect of concreteness, in which narrative plays a part, on an audience is like that. The audience is placid and then come the waves of attention aroused somehow by currents and cross currents of narrative and description and exposition and arguments until the waves are lashed into white-caps of interest. When

the waves of attention cease to be waves of attention and become white caps of interest, who knows? Interest is a process of holding and enlarging attention.

Life begets life. Living men are always interested in what other living men have done and are doing. People may differ in their appreciation of scientific or natural-history, but a living man, methinks, can scarcely be found anywhere who is not interested in a pertinent incident that conveys an important lesson in the body of a speech. Sometimes we hear men speak of an address as being "very uninteresting" and "hard to listen to," but yet "profoundly logical"; while another address, that has been enlivened by incidents of human life and spicy anecdote which went sharp to the point, is described as "most charming" and "fascinating," though somehow sometimes to the reporter the dull address is the one which has the logic.

There is a third use of narrative in speech-making. We use narrative to arouse attention, sustain audiences, but we also use narrative to give probative value to a premise and to apply and vitalize a principle or a truth in the human heart. While Abraham Lincoln was alive, millions of men regarded him rather as a great story-teller than as a logical and powerful debater, but no one now fails to recognize that his most logical and powerful speeches were those in which he relied more upon anecdote and incident than upon anything else to convey his thoughts and persuade his audiences to vote as he wished. Ida M. Tarbell, in her story, "He Knew Lincoln," has the man who knew Lincoln say: "Why, he got more argument out of a story than he did law books." Lincoln knew that a good story set in the middle of a speech, a story which contained the great principle he wished to instil in the minds of his audience, would remain fresh and green and bear fruit long after any eloquent statement he might make would be forgotten. The story humanized the principle and truth as it always has done. If you will vitalize a truth or a principle in the human heart, you must incarnate the truth, and the truth is incarnated in the story.

Jesus evidently thought that the best way to cause a great truth to eat like leaven into the heart of mankind was to put it into the form of a story. When He wished to make clear and abiding forever the great duty of neighborly kindness, He did not give voice simply to a few eloquent statements like the Golden Rule, but he told the story of a man who took a trip from Jerusalem to Jericho and was waylaid and helpless. A priest came along, but he decided not to be troubled with him and passed by on the other side of the road. A levite came that way and did have a surface impulse of sympathy or curiosity that

made him come close up to the spot where the victim lay and look at him for a while, but he concluded that it was too much trouble to take on himself to interfere, and so he passed on. And now there comes joggling along, down the road, a Samaritan, another traveler, and he sees the plight into which his fellow traveler has fallen. He knows at a glance that there is no tie of nationality to bind them together, but he recognizes the higher tie of human brotherhood. And so he ministers to him, gets him up on his own beast, and brings him to an inn. When he must continue on his journey, he leaves money and credit that will care for him until he is well.

Now, that is an anecdote not a whit more dignified or different in any respect from anecdotes and incidents that are within the reach of the ordinary pulpit preacher and platform speaker. Surely Jesus knew what He was doing when He used that anecdote as a seed of charity to plant in the heart of the world.

Great preachers of conviction and persuasion have been and are great story-tellers and have used the story to interpret and make vivid a vital principle or truth. Jesus, himself, is the supreme story-teller among all the great teachers of mankind. His reporter says of Him, summing up His sermons: "Without a parable spoke He not unto them." Jesus embodied His supreme message in stories that the people could understand. Paul and Peter were good story-tellers. Great preachers of the Reformation were good story-tellers, and many of them had marvelous development of dramatic powers. "Billy" Sunday was a great story-teller. At one time he was requested to speak before a crowd of the upper crust in society, millionaire aristocrats who were too proud and self-important to go to the tabernacle. He accepted the invitation. Did he preach to them one of his hell-fire sermons? No! What did he do? He told them Henry Van Dyke's story of "The Lost Word" and sat down. A profounder impression could not have been made on that crowd. There was no need of application.

Sometime ago my attention was attracted to the use of a fable in an oration by a peace contestant. This particular use was found in next to the last paragraph of the oration; the last paragraph pointed out the premise as truth that the preceding fable explained. Here is the fable as I recall it. It is one of Aesop's:

"An ox and a colt arrived at a spring one day at the same time. They quarreled as to which should drink first. It never occurred to either of them that both might drink first. It never occurred to either of them that both might drink peaceably at the same time. As they prepared for battle to settle the controversy in the old way, they looked

up and spied buzzards hovering in the sky over them awaiting the universal result after battle. This sight brought the ox and colt to their senses and they drank together." The author of the oration, entitled "The Big Parade," goes on in the last paragraph to show that we as nations must learn to live together.

But this is not all. There is another use of the narrative which is highly important, although many discount this particular point. Not only must the speaker convince men's heads, but he must win their hearts. The chances are that if we get the heart, we shall get the head, but it so often occurs that we capture the head and never the heart. If we would stir the emotions of an audience, we must know how to use the story. The road to the emotions is by way of the imagination, and one of the ways to the imagination is the story, and the way to the will is by way of the emotion, and the way to action is by way of the will. The speaker may have all knowledge, all language, all logic, but, if he understands not the human heart and its emotions, he must fail in moving men to action.

TEACHING METHODS AND TECHNIQUES FOR ADULT CLASSES IN PUBLIC SPEAKING

By G. E. DENSMORE

For fifteen years I have supplemented my teaching at the University of Michigan by conducting courses in Public Speaking for adults in several of the large cities of Michigan.

The courses are conducted either under the auspices of the University of Michigan as Extension Courses or conducted as private courses for special groups. The Extension Courses meet for a two-hour period, once a week for seventeen weeks and are elected by doctors, lawyers, dentists, teachers, business executives, engineers, nurses, and various other professional men and women. The privately conducted courses meet for a two-hour period, once a week for ten weeks and are usually given for such organizations as banks, police departments, automotive organizations, utility companies, and other business groups.

At the first meeting of the course, the work to be covered is outlined in detail. The specific procedure of the class is disclosed and the fundamentals of good speaking are discussed. Special emphasis is placed upon the necessity of regular attendance and genuine

cooperation on the part of the student. The assignment for the second meeting of the class, usually one involving a personal experience, is followed by specific suggestions concerning the essential factors involved in outlining a short speech. Suggestions are given specifically concerning the introduction and conclusion of the speech. Before this first class of the course is dismissed, each member is called upon to make a short talk from the floor, giving his name, the name of the city in which he was born, the state in which he has lived the greater part of his life, and his particular interest or hobby. This procedure of calling upon each member before the class is dismissed is very important because these very brief talks constitute the first speaking in public that many of the students have ever attempted. Heretofore, they have avoided every opportunity to say anything in public and this first appearance upon this occasion, although exceedingly embarrassing, convinces them that they can speak in public.

As a part of the preliminary enrollment taken at the first meeting of the class, the instructor receives from each member his home address and telephone number, his business address and telephone number, the profession which he is practicing or the business in which he is engaged, the high school from which he graduated, and the academic degrees held. Other bits of information are also received which will enable the instructor to understand each student. The mailing address and telephone number are used by the instructor to communicate with the student in case of absence and in order to send him detailed written criticisms by mail. Whenever a student is absent, he receives a letter from the instructor noting the absence and giving him the assignment for the next week. During the course each student receives from the instructor by mail one or more elaborate criticisms touching upon every phase of the student's work.

At the second meeting of the class, the program of two- or three-minute talks follows a few words of encouragement from the instructor. If the situation warrants, the talks are made from the front of the room; otherwise, the students go to the platform for their first formal talks. In order to avoid unnecessary embarrassment, three students are sent to the platform at the same time, two taking chairs and the third going to the lectern. A student in the audience keeps time for the first three speakers but thereafter one of the speakers leaving the platform, keeps time for the following group. Each student who participates in the evening's program hands to the instructor an outline of his talk. This outline contains the actual opening statement or statements to be used in the introduction, a division of the body of the

talk, and the actual statement or statements to be used in the conclusion. At the bottom of the outline space is provided for the written criticisms of the instructor. At the end of the program, the instructor returns the outlines with his criticisms to the students and discusses in general the type of speaking demonstrated during the evening.

At the conclusion of the second meeting of the class, the instructor takes sufficient time to discuss the objectives that should be attained at the next meeting of the class. This discussion is not only a critical analysis of the work already done, but it also involves suggestions for acquiring the new objectives. Model speeches are read and discussed for the purpose of calling attention to the mechanics of composition. The assignment is then made for the next meeting which usually includes a topic of particular interest to the student.

The procedure for the next three or four meetings of the class is essentially the same with the exception that the written criticisms are more exacting and the standards of performance, more strict.

The next radical departure from this procedure is a work-out program. In this program the instructor interrupts the student for the purpose of calling attention to the obvious criticisms that should be applied to his speaking. These criticisms usually involve volume, pitch, directness, rate, and bodily action. The student is asked to repeat a portion of his speech until he can make the adjustment that is necessary. The instructor often asks the class for suggestions for improvement in the student's speaking and a show of hands of the majority of the audience will usually convince the speaker that he lacks directness, has insufficient volume, or that he is moving about too much upon the platform. In this program each student is given as much time as his particular personal problems warrant. When this program is finished, the next program, a demonstration program, is announced.

The assignment for a demonstration program requires that each student come prepared to give his best three-minute talk. This talk may be one that has already been given in the class or it may be a new talk in which he has a great deal of confidence. In addition to the program proper, each student is required to bring two or three guests for the demonstration program. The purpose of this part of the assignment is to provide the speakers with a new and larger audience which, although formidable in appearance, inspires the speakers to out-do themselves upon this occasion.

Throughout the rest of the course, a variety of programs is provided, such as programs involving specific types of speeches, heckling programs, programs wherein the students introduce one another from

the platform, debates, open forum and panel discussions, radio programs, drills in parliamentary procedure, work-out programs, and demonstration programs.

The last meeting of the course consists of a banquet for the purpose of providing the student with experience in after-dinner speaking. The students select the place where the banquet is to be held, determine the menu, elect a toastmaster or toastmasters, and invite their friends.

The teaching materials for the course consist either of a formal text or a condensation of textbook material which is mimeographed in the form of lesson plans and handed to the students at each meeting of the class, tests in word recognition, and tests in grammatical usage.

While the procedure in conducting a course in public speaking for adults varies, practice has demonstrated the necessity of observing some fundamental methods.

- 1) The instructor should have his desk at the rear of the room with a center aisle leading directly to the platform. This unobstructed view of the speaker will enable the instructor to give the speaker signs of encouragement as well as suggestions for improving his delivery without interrupting the speaker. Criticisms, written and oral, are extremely valuable, but the instructor can be of greatest aid to the student by giving him signs of encouragement and by indicating means of improvement while the speaker is in the act of speaking to the group.
- 2) Every member of the class should speak either from the platform or from the floor at every meeting of the class. If there is insufficient time to permit each member of the class to go to the platform for a three-minute talk, the program should be stopped early enough to permit those who have not been to the platform to give a one-minute talk from the floor.
- 3) No speaker should be allowed to leave the platform in an unsuccessful attempt to address the group. The instructor should listen carefully to every speech, particularly to the speeches of the first few programs, so that if the speaker experiences difficulty in proceeding, the instructor can ask him questions and thereby help him through with his assignment.
- 4) No speech should be given at any meeting of the class that does not receive criticisms either written or oral.
- 5) Criticisms should be frank and to the point, but should always be tempered with words of encouragement.

- 6) The class should start promptly on time and should be dismissed at the regularly appointed time.
- 7) Attendance should be taken at each meeting of the class and all absentees should be given the assignment for the following meeting of the class by mail.

The advantages of a class in public speaking for adults are two-fold. A well conducted class will produce the same results among adults as among high school or college students with the additional advantage that the improvement in acquiring a wholesome degree of self-confidence is undoubtedly more pronounced within the adult group. For the instructor, there is no better testing ground than a class in public speaking for adults. When an automotive concern or a banking house purchases a course in public speaking, the course of instruction must meet the exacting requirements of materialistic utility. In order to keep a class of this type alive, the instructor will, of necessity, devise and put into operation teaching methods and techniques superior to those used in the average college or university classroom.

A PROGRAM FOR AMATEUR REHEARSALS

By JAMES WATT RAINE

Most of us have seen crude rehearsals: directors merely prompting the player to learn his lines and pushing him around the stage so that he enters the designated door, bows to the right woman and speaks to the proper man. Even directors that have a fair idea of what the finished play should be like have, too often, no knowledge of the procedure necessary to produce such a result. They have not told their students what to aim at in the next rehearsal because it is not clear in their own minds. Most of the suggested programs for a series of rehearsals are too vague to give guidance. Yet there is no part of a director's work where he more needs a clear-cut, definite plan.

After working on this problem for years, perhaps I can help some of you to a procedure, not only more efficient, but simple enough for director and players to keep in mind; a definite program in which each rehearsal is planned to accomplish one new thing in addition to reviewing what has been already learned. The number of rehearsals needed for each new item is tentative. If the play is not too difficult and the players not beginners, the number of rehearsals suggested should give a reasonable grasp of each new problem.

Too many of the printed suggestions have come directly or indirectly from Broadway. But the Broadway manager is not directing untrained students, and does not know how to direct students. He deals with professionals who presumably know how to act. I shall not talk the jargon of the Broadway critics; I shall not speak about creating mood, atmosphere, tempo or color. I shall speak about less pretentious things, simple matters that all of us can grasp, and, I think, need to grasp.

The problem of the director of students is to do two things at once: to prepare a play and to educate the players; a very different thing from drilling them to present that play.

I assume that before beginning rehearsals you not only have (a) enough playbooks on hand with cuts and corrections already marked, (b) that the players have been chosen, and (c) a good prompter selected with a clear voice, good judgment and decision of character; but I also assume that the director has already designed the stage settings and the costumes.

Let us begin:

The selected cast, with corrected books, walk through the play on the stage with extempore setting. The prompter with book sits beside the director out front. Although the players have all read the play and have heard many hints during the casting, yet our first task is to become acquainted with the play *as a play*. In this there are three steps, requiring for a long play perhaps six sessions (nine for Shakespeare with the difficult reading of verse).

I. *Learning the play as a whole.*

1. Physical aspects: Walk through the play, learning its geography—doors, windows, steps, fireplace, table, chairs; noting when and where to enter, walk, sit, rise, exit. Occupy the whole stage and keep as far as possible from other players.
2. Get purpose of the author: Walk through the play, noting the series of situations. Why did the author put this one in? How does it help the play on? What do you contribute in this situation? What is your relation to other players in it?
3. Language: Walk through the play, giving correct grouping of words. Many people seem to think a sentence is the shortest distance between a capital letter and a period. Teach them to give the audience an earful at a time. Don't crowd audience. Be sure they get this before hurrying them on to the next idea. The player must live each thought and feeling long enough for the audience to get it. Give accurate inflections to convey the

exact meaning. Test audibility from various parts of auditorium.

NOTE.—After this no books on stage. Always use all properties or adequate substitutes. Call several costume rehearsals, beginning as soon as any are ready.

II. *Rehearsals.*

1. In acting, movement is more important than speech: Acting is doing, not merely saying. Tell it with your legs. Show us by your movements on the floor what your mind is doing—hasten, hesitate, stop, turn, fear, threaten, avoid, conceal, etc. Say everything by action before you say it in words. (Study your lines not to memorize them, but to discover what you do first, what next, what then. Learn your part as a series of doing things. The words will then largely take care of themselves.) Move with an accent; don't ooze or drift. Don't move while speaking. Make no movement that is not significant, full of purpose and meaning. Hold each attitude until something (evident to the audience) makes you change it. Two rehearsals for each act.
2. Action or Gesture: Three-fourths of good acting is good listening. What are you going to do or say with your hands, head, eyes and mouth when you have no words to speak? Stand like a horse-post? Fidget and squirm? While silent, your action must speak plainly to the audience; while speaking, your action must convey most of your meaning. One rehearsal for each act.
3. Conversational Melodies: The average speaker is monotonous. He does not, of course, speak all his sentences on the same pitch, but he goes up or down very little. He uses perhaps five intervals, do, re, mi, fa, sol, instead of using nearly two octaves. The more vivid the conversation, the wider the intervals. If your mind is alert, sensing every feeling at the moment of speaking, your voice melodies will cover a wider range. Let the players paraphrase, putting the thought into their own words until they can give it with free, open, conversational melodies. Two rehearsals for whole play.
4. Responding to Other Players: React at the right moment to what your fellow-player says, also to what he does, even to the expression on his face. Do not react to what he is going to say. Suppose you react to his first words: he, seeing your response, answers your look instead of rushing on to his next words. The audience must see each new idea in your mind hatching out

- of what preceded it. It takes both of you to keep the ball in the air. Such timing of response, often unspoken, is very difficult when there are more than two players. Group action is often mechanical. Work out this responding. Two rehearsals for play.
5. Characterization: Until now you have been trying to portray the actions of a normal person (yourself) placed in a certain situation. Now you must study how to portray in this situation a person different from yourself. He may be timid, brutal, hilarious, pompous, vain, hard, etc. How would such a person feel and act here? and here? Two rehearsals for play. This will only start them in characterization.
 6. Cues, Speed: See that each player enters in time to be *in place* for his cue. Beginners start entering when they should start speaking. See that each covers the last word of preceding speaker; that each acts promptly but without hurry. Sense the movement of the whole play, and build successive climaxes. One rehearsal.
 7. Emotion: Each player must express fully and spontaneously the feelings of his personage at every moment, and not merely say his lines. Remember that everything must be slightly exaggerated to get it across. Two rehearsals.
 8. Zest: Help the players to enjoy acting. Reassure them. Make no new suggestions at this late stage in your program.
 9. Dress Rehearsal: Complete with scenery, props, costumes, make-up, music, lighting, staging.

If the director carries out this program, making definite steps of progress, his players will not "go stale"; they will instead be able to cooperate with intelligence and enthusiasm.

A MESSAGE FROM THE PRESIDENT

Whatever else the Southern Association may do, and it may help in many worthy things, I think that its chief purpose is the professional improvement of its members. A medical society may endorse public health education, suppression of dope peddling, campaigns against rats or false advertising, but its primary purpose is to improve the medical skill of its members and continue their education as practitioners. All professional people, lawyers, engineers, ministers, scientists, establish societies to help them advance in their profession. For personal improvement they discuss other members' methods and review their own

experiences in similar situations; they discuss current investigations that might affect their own methods; and they read and discuss books and pamphlets that they may not miss any suggestions that they ought to adopt in their own work. Many young teachers do not, at first, realize the importance of a professional association. It takes time and money, the meetings are sometimes dreary and the prominent members rather musty. Don't let that deter you. Very few human beings are as bright and fresh as the angel Gabriel. Join heartily and do what you can to improve these conditions. Otherwise you may become musty yourself. Taking it through the years, your professional standing and your teaching ability, not to mention your open-mindedness, will depend upon your enthusiastic cooperation with your fellow teachers in this association. Our association must do everything possible to improve our teaching skill and to help us to keep up to date in the literature of our subject and in the current investigations in the field of speech. Of these three aspects, however, we must not forget that the first is to be kept first. It is as teachers that we meet together, not primarily as librarians, or scientific investigators, not as publicity directors, or reformers.

After an association is well established, there is always a tendency, perhaps I should say a temptation, for the old war horses to gallop along into the fields of their mature interests, leaving the majority of the members behind. We old war horses, in our somewhat rheumatic gallop, are likely to drag with us both the program and the publications of the Association, leaving the general practitioner very little for his money. I will not inflict charts and curves upon you, but I think it is obvious that the majority of any normal, growing, professional association must consist of what we may call general practitioners, with a few specialists at one end and the incoming inceptors at the other. Of course, it is rather flattering to think of oneself as blossoming out into a specialist. It might be wholesome to consider the connection between blossoming and going to seed. It is difficult for the learned ones to remember that most of the members have less experience, and that in a growing association most of the members will always be young and inexperienced. We should do our utmost to make the Association a real opportunity for them. If it becomes to them a welcome resource, a stimulus to broader and deeper thinking, if the addresses meet their recognized needs and help them to understand their present problems and specifically suggest fruitful methods of procedure, then new members will join the association and support it energetically. The enthusiastic loyalty of those at the dawn

of professional life is worth ten times the loyalty of those of us near the western edge. What can we do to make our convention interesting and beneficial to all teachers of speech?

Many years ago I made a protest against the practice of barring a student from getting any knowledge of a subject unless he intended to devote his whole life to that subject. I maintained that a student had a right to a general course in Botany, Zoology, Geology or Art, to gain a gentleman's knowledge of the subject and not be compelled to spend a whole semester merely digging a foundation for a forty-story structure which he never intends to build. A general practitioner has a right to be a general practitioner. He is not a flunked specialist. His work is just as honorable as that of the explorer engaged in research. I, personally, think the teacher of speech is more important, far more important, than either the investigator or the artist. I should like to build a convention program consisting mainly of general sessions, each of which would be of vital interest to two-thirds of our members. Is that possible? Has the worker with defective children, the recorder of voice vibrations, the critic of Cicero and Patrick Henry, the builder of trans-usable scenery, the leader of singing-, speaking-, and dancing-choirs anything to bring to the general practitioner; anything of value to those teachers who cannot throw away their present curriculum, who, indeed, cannot radically modify their present curriculum? I think they have much to bring us, and I believe that we, the patient plodders, would appreciate it, especially any suggestions that might improve our own work. But they must remember that what they bring us is to be useful for the general practitioner. It might be more difficult for these bright-winged enthusiasts to address a general meeting instead of a chosen few like-minded with themselves. But talking to common folk is after all the greatest forensic art.

I wish some of you would tell me whether it is possible to have three vitally important addresses, each followed by fourteen minutes of discussion from the floor; then continue the three topics in three different rooms to permit more detailed discussion by those specially interested. How many topics do you want discussed in a separate session in a small room with a self-selected audience? Please send me these on a postcard. Usually, alas, the audience is not self-selected, since a member might reasonably wish to hear two discussions coming at the same time. It seems hardly fair to force a member to miss either Debate or Dramatics; either Fundamentals or Interpretation; either Measurements or Tournaments, when he would

like to hear all of them. The dissatisfaction of a convention-goer is too often measured by what he thinks he has missed. And when he regretfully gives up a plum in room 327 to secure a peach in number 464, and walks miles north, south, east, west, through right-angled corridors and finally discovers room 464 quite empty except for stale tobacco smoke, geniality does not accurately describe his state of mind.

Has the time come when we can wisely discuss methods of teaching students to talk vividly and interestingly? Most speakers, even those whose profession includes public address, are woefully uninteresting. They seem to think in a vacuum; they have no consideration for their auditors; their voices are thin, flat, lifeless; their bodies as vibrant as a wet dishcloth. What can we do about it? We ought to investigate our procedures before we are investigated. An interesting and profitable session would result if some of you would write out your exact aims and, week by week, record the method used and the result. This experiment would have additional significance if several teachers in different colleges would work out their program together. I wish every member of the Southern Association and every prospective member would write me what you would like the Association to be. What can we do to improve it? What do you think it could do to make our work easier and better?

Surveys of any kind interest me, and doubtless interest others. If any of you are making one, please send me a postcard. Are you working on any hopeful project or plan this year? Have you any difficulty you are trying to overcome? I cannot pretend to much wisdom in such things, but it would do you good to state your situation clearly. I am a good listener, and I do answer letters.

What sort of exhibits would you like to see at our Baton Rouge convention? I am hoping through the kindness of our hosts to have a thoroughly good exhibit of books by the Library of the University. Doubtless we can have an exhibit of voice recording machines. Is it worthwhile to ask Baker, Dramatic Publishing Company, Eldridge, French, Ingram, Longmans, Northwestern Press, Row, Peterson, etc. to send exhibits? Do you have time enough between sessions to sit and read their plays? Do you care to see exhibits of grease paints, etc.? Would it pay Dazian and others to send samples of costume goods? How many of you would be interested in an exhibit of lighting equipment?

Cordially yours,

JAMES WATT RAINE.

THE HIGH SCHOOL'S BIG BROTHER

By LEE OWEN SNOOK

In this informal little chat, I shall have to talk shop. It is not so much that I want to exploit the work in which I am engaged, but that attempting to be impersonal will render less effective the thing I have to say.

The college theatre is far too often considered merely an institution functioning somewhere between the high school and the professional theatre. (And for the purposes of this article, "high school" may be considered a blanket term covering thousands of drama groups operating under the sponsorship of Grange, Little Theatre, lodge, woman's club, and a host of others.) As a matter of fact, the college theatre, with certain leanings toward didacticism and explorational invention, may be said to face in two directions—recognizing the educational possibilities of the theatre, and reaching out to absorb the best in dramatic technique that the legitimate stage has to offer. One, then, expects the college theatre to be freer from the restrictions of purely box-office selection in the plays it produces—more alert to the needs of its constituency. The college audience is perhaps the most discerning and exacting audience in the world. I make no apology for the statement. The "difficult" Broadway theatre-goer may be more difficult to satisfy regarding material needed to quicken a jaded, amusement-seeking urge, but it knows less, on the whole, about what constitutes the essence of good theatre.

I am afraid the college thinks of the high school—when, and if, it does at all—with the same aloof tolerance exhibited by the high school Senior when he recalls his grade-school days—a necessary but highly unimpressive step in the educational process. It is not so in all phases of college life. The football coach at any college or university knows that the high school is the "feeder" for his teams of tomorrow. If we can believe what we read and hear, he takes elaborate pains to see that promising athletes are duly apprized of the advantages awaiting them at his institution. I wonder if the directors of college theatres consider the high school actor as a "feeder" for *their* departments. I may be woefully wrong in my conclusions, but I seem to sense a top-loftiness in college drama circles—a tendency to think of the in-coming youngster as one whose chief problem during college days will be to forget as quickly as possible all training (?) that he received in the high school theatre.

And speaking of forgetting, I am deeply conscious that much of the experience that falls to the lot of the high-school actor *should* be forgotten. It may not be the fault of the director. In most cases, it probably isn't. But with the tendency of extreme youth to think of self first, and teamwork with his fellow players last (all this being accentuated by the too-sudden popularity in which local publicity engulfs him), it is often, we are sorry to admit, the college director's first job to reduce the inflammation of egoitis in the afflicted member before he can impart even the rudiments of acting to him. . . . But directors of high school plays are going in for intensive training in the ways of the theatre these days. Pay a visit to any of the scores of college and university summer sessions and you will find capacity classes made up largely of capable, conscientious students who will, a few weeks hence, be carrying on the missionary work in dramatics which emanates, we sincerely hope, from sound, practical training received at the hands of the college director and his staff.

Now, if the teaching of the college staff is at all effective, college-trained directors of high school plays cannot but be working along lines of accepted theatre technique. It seems to me, therefore, that the college theatre can no more adopt an attitude of tolerant disdain for the on-coming freshman's ability than a parent can disparage the up-bringing of his own children. Whether the college realizes it or not, he has had a part in the training of the young actor before the latter comes under his direct supervision.

Some years ago, when my department announced its intention of subjecting all manuscripts (in the loyalty list) to rigid testing before publication, it was thought that the ideal try-out for a play designed for the high school player would, necessarily, be in *high schools*. We still hold to the belief that high school playings of a new script *should* be considered indispensable. However, experience during recent years has proved to us that those who spend their hard-earned money to attend summer school in order to prepare themselves for the exacting duties of the director of dramatics are convinced that the college theatre has much to offer them. Capitalizing on that theory, we make it a point of seeking the aid of colleges when we prepare a manuscript for the high school field. And why not? If the college theatre is capable of instructing teachers to teach dramatics, does it not stand to reason that teachers in the high school theatre will welcome the advice which a college-theatre staff can offer during the time when a new play is being made ready for publication? Thus has been inaugurated (or, at least, put

into more common practice) the custom of linking the college and the high school in the gratifying experience of pooling interests, to the end that high school plays may be more "tightly" written, more scientifically directed, and more adequately fitted into the whole scheme that underlies what we do not flinch to call the educational theatre.

The college owes a great debt to the high school. The high school may not always realize it, but it has inherited great wealth of skill from the college. This is as it should be. The college theatre, as much, I am sure, as any department of higher learning, needs to adopt the big-brother attitude toward that vast army of youth that sands on its threshold. High school curricula must be augmented and revamped to meet in which an unmistakably new and more vital interest is being expressed throughout all phases of civic life. The college, in return, should not attempt to impose standards from the top downward, but, rather, to study the entire problem of the educational theatre so intensively and understandingly that complete cooperation is possible.

BOOK REVIEWS

By LEROY LEWIS
Duke University

MODERN THEATRE PRACTICE. By Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman. New York: F. S. Crofts and Company, 1935. pp. 378. \$4.00.

Since the emphasis this month is on play production, one book, now in its third printing in two years and not previously mentioned in this bulletin, should be reviewed. It is MODERN THEATRE PRACTICE written by professors representing three of the most progressive university theatre groups in the United States. The book is planned as a text for college courses, but its completeness and concreteness make it useful as a reference book for directors of little theatres and high school teachers of dramatics. In order to cover their subjects more thoroughly than is often done in play production text books, the authors limit themselves to three of the most important aspects of production: directing, scenery and lighting. The book's completeness and its many illustrations make it equally good as a basis for lectures or as a guide in the workshop. The seven-page table of contents, annotated bibliography, list of dealers and manufacturers, and detailed index are as carefully and comprehensively prepared as the main body of the book. I should say MODERN THEATRE PRACTICE will go through more printings and will be an authoritative book in the field for a number of years.

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THE FOURTH YEARBOOK OF SHORT PLAYS. Edited by Lee Owen Snook. Evanston, Illinois: Row, Peterson and Company, 1938. pp. 555. \$4.00.

The first three in the series have built up such a reputation that an announcement is all that is necessary to put THE FOURTH YEARBOOK OF SHORT PLAYS in popular demand. Many high schools, colleges and little theatre groups that have an interest in good and new plays, yet also have a limited budget, will testify that these collections are a godsend. No royalty is charged for production by amateurs and each play is conveniently reprinted in pamphlet form. A survey shows you that there are light comedies, semi-serious and serious plays; plays of youth and of maturity; plays suitable for little theatre and college groups and for high schools; plays for all-women and all-men casts; and modern plays and period costume plays. The

many convenient features of the book are also appealing, especially the brief synopses and the classified index which indicates the type of play, kind of sets, and size of cast. You can find almost any type of play you desire in the *FOURTH YEARBOOK*, and with the help of the index and synopses you can find it with a minimum of time and research.

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PLAY DIRECTING. By Allen Crafton. New York: Prentice-Hall, 1938. pp. 264. \$2.60.

Young directors and aspiring students will want Dr. Crafton's *PLAY DIRECTING* to use as a handbook. Its concreteness and practical suggestions recommend it as a guide for those just beginning their work in the field. Older and more experienced directors will enjoy the fresh approach, discover new methods and techniques for use with amateurs, and find a usable text for a course in play directing. However, as good as the book is in its own field, it is not suitable for a complete course in play production unless a great deal of supplementary material is added. It neglects a majority of the phases of production,—staging, lighting, costuming, and make-up. Dr. Crafton does not pretend that his methods are the final word on the subject, but I think they strike a happy middle ground between old fashioned "coaching" and the other extreme of putting the whole responsibility of interpretation on the actors. The exercises, which have been tested by experience, are quite suggestive; the 17 plates at the back of the book are good illustrations of principles; and the answer to questions frequently asked by directors are interesting and enlightening.

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LADIES ALONE. By Florence Ryerson and Colin Clements. New York: Samuel French, 1937. pp. 206. \$1.50.

Girls' schools and women's clubs that have the difficulties of play selection intensified by the problem of all-women casts will welcome *LADIES ALONE*, a collection of eight comedies. These plays are more interesting and modern than a majority of the ones available for all-women casts. Two have to do with actors and actresses, one being the story of an actress who refuses to give in to age, and the other of the exciting life of a movie actor's wife who is a buffer for her husband. In the same spirit as the latter is the story of a novelist's wife who saves her husband from two designing females. The title play, "Ladies Alone," shows us how three "dateless" girls forget their resolutions when men appear. "The Tenth Word" tells how a girl repeats her great-great-great-grandmother's performance in getting a man. Of

the remaining plays, one is a clever story of a staff of nurses and one young doctor; another is an episode in the lives of mannikins (this may be used as an introduction to a style show); and the last is the story of an impressionable young girl and her understanding mother.

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REHEARSAL. By Miriam A. Franklin. New York: Prentice-Hall, 1938. pp. 418. \$2.60.

When you pick up REHEARSAL you will probably find yourself reading with keen interest and soon reading aloud and pantomiming. Miss Franklin knows the psychology of motivation. She definitely aims at pleasure for the students in their exercises and drills. The exercises and selections are, I think, the strongest features of this book. A number of good books have been written on the theory of acting, but few make the adequate, interesting and appropriate provision for practice that this one does. Teachers who have had to spend a great deal of time selecting and organizing appropriate selections for the illustration of principles and for practice will appreciate the value of REHEARSAL. It contains enough of both theory and exercise material for a complete first year course in acting. There are selections from good dramatic literature to illustrate the theories; and there are plates to illustrate them further. I particularly like the plates showing the fashions in acting and the ones showing facial expressiveness; and most of all the one that guards against over-acting by showing that the face need not be pursed into many wrinkles to show thought and feeling.

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PLAY PRODUCTION FOR AMATEURS. By Emanuel D. Schonberger. New York: Thomas Nelson and Sons, 1938. pp. 241.

It is surprising to find how much information has been packed into this handy little manual. Each phase of play production is presented and each in a separate chapter as a distinct project. This unit method of organization makes it easy for a teacher to emphasize, subordinate or omit any subject. However, I think the greatest value can be derived from it by using the whole book as a background course to provide a rudimentary knowledge of all phases of production. It seems particularly well adapted to the teaching of high school teachers who often desire a more simplified, concise and practical course than many college courses and textbooks offer. Among the helpful features are a glossary of stage terms; a list of books on stage technique; names and addresses of supply houses, play publishers and schools of the theatre; and a list of producible plays telling the grade according to difficulty

and royalty, the type, number of sets and size of cast. Supplementary material can well be used with most of the chapters and is especially needed in the acting division.

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HOW TO ORGANIZE AND CONDUCT A MEETING. By W. F. H. Henry and Dr. Levi Seeley. New York: Noble and Noble. pp. 133. \$1.50.

Although authors find it difficult to give a fresh or modernized approach to the study of parliamentary law, Henry and Seeley do their best by streamlining both the exterior and interior of **HOW TO ORGANIZE AND CONDUCT A MEETING**. This 1938 revised edition is small enough to slip into the pocket, and brief and practical enough to guide those who want to escape the longer, more technical and sometimes more obscure and wordy works. This streamlining which makes the book so very practical for the actual user makes it a bit sketchy for a course. Since this handbook offers the essentials without expansion or "red tape," it should be very valuable to high schools and private organizations. Colleges should find it valuable as a basic text with the addition of supplementary material on various topics. The outlines and summaries enable you to grasp at a glance the steps in the organization of a meeting, duties and rights of officers and members, order of precedence of privileged questions, etc. Helpful additions are the forms for various resolutions and reports, a few model speeches and a detailed index.

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**ATTEND THE NATIONAL CONVENTION IN CLEVELAND
THE WEEK AFTER CHRISTMAS**

NEWS AND NOTES

AMONG THE CONTRIBUTORS

Mr. J. T. Marshman is the President of the National Association of Teachers of Speech. He is Professor of Speech at Ohio Wesleyan. Mr. Marshman is particularly noted for his work in Interpretation. During the past summer he taught Interpretation at the University of Wisconsin.

* * * * *

Mr. G. E. Densmore is the Executive Secretary of the National Association of Teachers of Speech and Business Manager of the *Quarterly Journal of Speech*. He is Associate Professor of Speech at the University of Michigan. Mr. Densmore is particularly noted for his work in Debate and Public Speaking.

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Mr. Lee Owen Snook is director of the drama division of Row, Peterson and Company. The splendid development of this drama department in the past few years is Mr. Snook's work.

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Mr. James Watt Raine is the President of the Southern Association of Teachers of Speech. He is the head of the English and Speech Departments at Berea College, Berea, Kentucky. Mr. Raine is nationally recognized for his "professional" performances of college dramatics.

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EDITOR'S NOTES

WELCOME WEST VIRGINIA

The West Virginia Association of Teachers of Speech applied for membership in The Southern Association. This was unanimously approved. It is with a great deal of pleasure that we welcome them. We hope that their members will join our Association, and that we may be as helpful to them as I'm sure they will be to us.

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With this issue, *The Southern Speech Bulletin* becomes a quarterly. Your cooperation in the past has brought about this doubling the number of issues each year. May be ask for your continued help and criticism? We invite you to contribute and to offer suggestions for the betterment of the Bulletin.

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The duties of the Executive Secretary became so heavy that the Executive Committee authorized the appointment of a Business Manager. Leroy Lewis, Duke University, has accepted the appointment. He is still serving as Book Review Editor as well as Business Manager.

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It was with regret that those of us who have worked with him heard of the resignation of Mr. A. A. Hopkins as Executive Secretary. Mr. Hopkins had served only two years of his three year term of office. (The Executive Secretary and Editor of the Bulletin are elected for three years.) During those two years he served graciously and efficiently.—EDITOR.

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T. Earle Johnson, one of the organizers of S. A. T. S., returns to the University of Alabama this fall after two years' work at the University of Wisconsin.

The Blackfriars of the University of Alabama, under the direction of Lester Raines, for the Summer Session presented *Barchester Towers*, June 28, *The Queen's Husband*, August 6, and *So You're the Detective*, an original comedy by Ruby Lloyd Apsey, on June 18.

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Miss Evelyn Ansley, who received her master's in Speech at the University of Utah in June, will take Miss Frances Horton's place in the Speech Department at Phillips High School, Birmingham. Miss Horton was married in June.

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Dr. Harley Smith is transferring from the Speech Department to the Education Department at Louisiana State University. He will teach courses in Speech for teachers.

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Dr. Irving C. Stover, Stetson University, and Mr. H. P. Constans exchanged positions this past summer.

Dr. Stover produced "The Mallusc" by Herbert H. Davies and a bill of three one-acts at the University of Florida.

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Miss Edna West, formerly of Bessie Tift College, will be in charge of the Speech Department at Georgia State College for Women, Milledgeville, Ga.

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A. A. Hopkins taught at the first summer session of the University of Florida.

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F. Kenneth Brasted, formerly of Ocala, Florida, received his M.A. degree in Speech and Speech Education from Columbia University this past June.

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Dr. Argus Tresidder, State Teachers College, Harrisburg, spent the summer traveling in Europe.

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Dr. and Mrs. Leroy Lewis, Duke University, taught dramatics and speech at State Teachers College in Harrisburg, Va., this summer.

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Professor Lester L. Hale, University of Florida, was engaged this past summer in camp work in Wisconsin.

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The field of forensics is one of the major fields of extra-curricular activity at the University of Florida. There were fifty students on the varsity debate squad this past year, sixteen of whom participated in fifty-eight intercollegiate debates. The debaters annually close their season with the contests for the David Levy Yulee award and Board of Control oratorical and declamation awards. Credit for the admirable showing of the University's representatives is due to the excellent training received from A. A. Hopkins and H. P. Constans of the Speech Department.

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Professor and Mrs. Lester Hale announce the birth of their daughter, Evelyn, June 12, 1938.

MEMBERS OF THE S. A. T. S. IN GOOD STANDING—APRIL, 1938

Abbott, Hazel, Converse College, Spartanburg, S. C.
 Allen, Clio, Louisiana State Normal College, Natchitoches, La.
 Allensworth, Josephine, 1102 Linden Ave., Memphis, Tenn.
 Berryhill, Mary, Andrew College, Cuthbert, Ga.
 Blackburn, Mr. E. B., Box 622, Homstead, Fla.
 Blair, Susie, Hollins College, Hollins, Va.
 Brasted, F. Kenneth, 14 Benedict Place, Pelham, N. Y.
 Breland, Miss Hazel L., Florence State Teachers College, Florence, Ala.
 Buchanan, Pearl, Eastern State Teachers College, Richmond, Ky.
 Busby, Mrs. Florence F., Catawba College, Salisbury, N. C.
 Calhoun, Rena, Georgetown College, Georgetown, Ky.
 Capp, Glenn R., Baylor University, Waco, Texas.
 Casto, Dr. E. Ray, Emory & Henry College, Emory, Va.
 Caughen, Miss Mary, Dept. of Speech, La. State University, Baton Rouge, La.
 Charissie, Sister M., "St. Mary of the Pines" School, Chatawa, Miss.
 Cohen, Miss Rebekah, 1467 Peabody, Memphis, Tenn.
 Collins, Miss Betty Mae, Tifton Public Schools, Tifton, Ga.
 Compton, Mary E., San Angelo College, San Angelo, Texas.
 Constans, H. P., University of Florida, Gainesville, Fla.
 Crabtree, Miss Ora, David Lipscomb College, Nashville, Tenn.
 Cross, Miss Hildreth, Asbury College, Wilmore, Ky.
 Cuthrell, Miss Elizabeth, Ouachita Parish High School, Monroe, La.
 Davison, Mrs. W. W., 1780 N. Decatur Rd., Atlanta, Ga.
 Deal, Mrs. Pearl Setzer, Lenoir Rhyne College, Hickory, N. C.
 De Fabritiis, Carolina, De Fabritiis School for Singers, Charleston, S. C.
 Dunson, Mrs. Jarrell, 409 Broad St., La Grange, Ga.
 Emperor, Dr. John B., University of Tennessee, Knoxville, Tenn.
 Epperson, Miss Laveta, Central High School, Chattanooga, Tenn.
 Flower, Mrs. Maud David, 604 Laurel St., Baton Rouge, La.
 Folk, Edwin H., Georgia Institute of Technology, Atlanta, Ga.
 Fowler, Frank, University of Kentucky, Lexington, Ky.
 Gause, Mrs. Maxine S., High School, Tarpon Springs, Fla.
 Gooch, Miss Frances K., Agnes Scott College, Decatur, Ga.
 Goss, Gussie, Brewton-Jarker Junior College, Mt. Vernon, Ga.
 Gould, Ellen-Haven, Alabama College, Montevallo, Ala.
 Gray, Dr. Giles Wilkeson, Louisiana State University, Baton Rouge, La.
 Hale, Lester L., University of Florida, Gainesville, Fla.
 Hamil, Mrs. Louise Knudson, 22 Macey Place (Murphy H. S.), Mobile, Ala.
 Harris, Alberta, Little Rock Sr. High School, Little Rock, Ark.
 Harris, Dr. A. M., Vanderbilt University, Nashville, Tenn.
 Harrison, Miss Virginia, Box 1138, College Station, Columbus, Miss.
 Hart, Mrs. Henry G., Vanderbilt University, Nashville, Tenn.
 Hedde, Wilhelmina, 4513 Gaston Ave., Dallas, Texas.
 Herbert, Dr. T. Walter, Box 46, Mount Berry, Ga.
 Hess, E. D., Alabama Polytechnic Institute, Auburn, Ala.

Hopkins, A. A., University of Florida, Gainesville, Fla.
 Houston, T. A., Southeastern Teachers College, Durant, Okla.
 Hudson, Miss Atwood, 102 North Dawson St., Thomasville, Ga.
 Ingledue, Miss Grace, L. S. U. Northeast Center, Monroe, La.
 Johnson, Alma, Florida Southern College, Lakeland, Fla.
 Johnson, Inman, Mullins Hall, Louisville, Ky.
 Johnston, Miss Leonora, 2143 Alta Ave., Louisville, Ky.
 Johnson, Rose B., Woodlawn High School, Birmingham, Ala.
 Johnson, T. Earle, University of Alabama, University, Ala.
 Kantner, Dr. Claude E., Louisiana State University, Baton Rouge, La.
 Keach, Stacey, Armstrong Junior College, Savannah, Ga.
 Keiser, Dr. Albert, Lenoir Rhyne College, Hickory, N. C.
 Keith, Dr. Warren G., Winthrop College, Rock Hill, S. C.
 Lease, Nannie C., Western Maryland College, Westminster, Md.
 Lewis, Leroy, Duke University, Durham, N. C.

(Nine Library subscriptions appear here in the file)

Lighthiser, Mrs. Irene, Orlando Senior High School, Orlando, Fla.
 Lippman, Monroe, Tulane University, New Orleans, La.
 Long, Mrs. Minerva, Lake Helen, Fla.
 Lorenz, Miss Jennie, Judson College, Marion, Ala.
 Lott, Miss Dimple (Grad. Student) Dept. of Speech, L. S. U., Baton Rouge, La.
 Lowrey, Miss Sara, Baylor University, Waco, Texas.
 McQueen, Donald, High School, Sarasota, Fla.
 Marsh, Thomas H., Southwestern University, Georgetown, Texas.
 McQuiddy, Jennie Mai, 917 Fifth Ave., South, Nashville, Tenn.
 Miller, Miss Jeannette, Greenville High School, Greenville, S. C.
 Miller, Orville C., Vanderbilt University, Nashville, Tenn.
 Meyer, Zillah Mendes, 8020 S. Claiborne Ave., New Orleans, La.
 Moore, Mrs. Leila, Memorial Junior High School, Tampa, Fla.
 Moore, Miss Roberta, 1018 S. W. 19th Ave., Miami, Fla.
 Morgan, Mrs. Sarah H., 928 N W. 2nd Street, Miami, Fla.
 Murphy, Mildred, Senior High School, Orlando, Fla.
 Neely, Geo. A., Anniston High School, Anniston, Ala.
 Newsome, Mrs. W. W., East Central Junior College, Decatur, Miss.
 Nickles, Miss Elizabeth, Erskine College, Due West, S. C.
 Norgress, Miss Rachael, Lake Charles High School, Lake Charles, La.
 Nungesser, Mrs. Mathilda P., 2715 Dente St., New Orleans, La.
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 Owen, Cullen B., High Point College, High Point, N. C.
 Pace, Miss Margaret R., 130 N. E. 44th St., Miami, Fla.
 Paget, Edwin H., Box 5327, State College Station, Raleigh, N. C.
 Pass, Florence, 1316 Bush Boulevard, Birmingham, Ala.
 Paul, Miss Vera A., Louisiana Polytechnic Institute, Ruston, La.
 Perry, Mrs. Oliver, Asheville, N. C.
 Pinkerton, Herman, Tennessee Polytechnic Institute, Cookeville, Tenn.
 Proctor, Ruth, New Public High School, New Orleans, La.
 Raine, Dr. James Watt, Berea College, Berea, Ky.
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 Rennie, Miss Eleanor, Alabama College, Montevallo, Ala.
 Rice, Franc F., 8142 Frevet St. (Xavier U.), New Orleans, La.

Richardson, Mrs. Allie Hayes, Shorter College, Rome, Ga.
Richey, Dorothy, Limestone College, Gaffney, S. C.
Routon, Mrs. Elizabeth, Miami Edison High School, Miami, Fla.
Royall, Miss Louise, Mainland High School, Daytona Beach, Fla.
Saunders, Mary E., Lambuth College, Jackson, Tenn.
Sawyer, Louise A., Georgia State Woman's College, Valdosta, Ga.
Secor, Miss Lois, Brenau College, Gainesville, Ga.
Shaver, Dr. Claude, Louisiana State University, Baton Rouge, La.
Simonson, Ruth, Wesleyan College, Macon, Ga.
Smith, Earl Hobson, Lincoln Memorial University, Harrogate, Tenn.
Smith, Dr. Harley, Louisiana State University, Baton Rouge, La.
Soper, Paul L., University of Tennessee, Knoxville, Tenn.
Steadman, Evelyn, Hinds Junior College, Raymond, Miss.
Stover, Dr. Irving C., Stetson University, De Land, Fla.
Swain, Louis Hall, Furman University, Greenville, S. C.
Tew, Roy E., University of Florida, Gainesville, Fla.
Trumbauer, Dr. W. H., Alabama College, Montevallo, Ala.
Vance, Carolyn, University of Georgia, Athens, Ga.
Vogh, Mrs. Willette, Miami Edison High School, Miami, Fla.
Voorhees, Lillian W., Talladega College, Talladega, Ala.
Wells, Miss Hazel Davis, Beach Boulevard, Pascagoula, Miss.
Wengert, Miss Bonnie, Mars Hill College, Mars Hill, N. C.
Wentz, Dr. W. Dwight, University of Mississippi, University P. O., Miss.
West, Miss Edna, Georgia State College for Women, Milledgeville, Ga.
Wiley, Miss Myra, 6501 S. Lake Ave., West Palm Beach, Fla.
Williams, Mrs. Rochelle I., 513 Beacon Blvd. (Miami Sr. H.S.) Miami, Fla.
Willian, Miss Willie Dee, Stetson University, De Land, Fla.
Wills, Marguerite, Florida Southern College, Lakeland, Fla.
Wise, Dr. C. M., Louisiana State University, Baton Rouge, La.
Wood, Edgar Otto, Box 245, Pineville, La.

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**ATTEND THE NATIONAL CONVENTION IN CLEVELAND
THE WEEK AFTER CHRISTMAS**

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